

The past week was by far the most successful local theatre managers have expe-

From the present outlook there is every reason to believe that this week will witness a continuation of the unusually good sales for the Columbia. The Columbia sales are reported at the Columbia where Francis Wilson will present his new comic opera, "The Monks of Malabar," and, and the National Theatre will have "My Mannequin" in dramatizations of Paul Leicester Ford's popular novel, "Janice Meredith," as the attraction. The Lafayette stock company will assuredly continue to draw the largest audience, while Chase's Grand will have a vaudeville show that should prove as worthy of success as the past week's offering. The Academy of Music will re-entertain the same field with a popular show, this time, under new management, and with "A Rough Rider's Romance" as the bill. The Bijou will have a burlesque organization, and the Fox will have a burlesque. Manager Kernan will put forward Webster's "Dainty Duchess," one of the best of the many traveling burlesque companies.

Mr. Wilson's company is an entirely new one this season, his special partner being Madge Lessing, and she is said to have made the success of her career in the part. Van Rensselaer Wheeler, Hallen Mostyn, Clara Palmer, Edith Bradford, Louise Lawton, and Edith Hutchins, not forgetting the exceptionally good chorus, go to make up an unusually strong cast.

There will be a special matinee on Thanksgiving Day and a jolly good evening's entertainment is promised to the already assured large audiences that will be in attendance during Mr. Wilson's engagement.

In the first act it is learned that Charles Fowens, indentured servant to Squire Meredith, has presumed to lead the villagers and help in the acquisition of the land for the poor. In the second act Fowens, is said to be at his best when opposed to Lord Clowes (A. S. Lipman), and Lieutenant Mowbray (George Backus), who, however, orders his arrest. Comedy is supplied by Florence Hennon (Burr McWhorter), together with her sister, Molly, and with the time-server, Joe Maggoy (Aubrey Beattie), and the development of the plot is well started in this act, which terminates with Janice assisting in the escape of the fugitives.

In the second act the war for freedom is well space, and Squire Meredith alternately curses colonials and redcoats, and, whichever appears at his gates, the squire is ready to take up arms. In the third act, Fowens, now Lieutenant Colonel, and Lord Clowes, of Washington's staff, appears toward the end of the act, closely pursued

The last act takes place in Yorktown the day of Cornwallis' surrender. Adequate punishment is meted out to the villain Clowes, and Mowbray comes to the fore again and Janice and "Jack" join hands for good as the victorious Americans are marching into the fallen city.

This is briefly the story of the piece and it remains but to add that the author and dramatist have been singularly successful in the hardest of all tasks—that of maintaining an "atmosphere" in the play as well as in the story.

In the book on this respect there is but one opinion and one verdict—auditors feel themselves actually carried back to revolutionary days, the emotions are so perfect.

The particularly gratifying feature of the success of this week will be the reappearance of the vaudeville team of Alvin Karpis and Sam L. Lewis, who will be seen in their sketch, "A Team on the Derby." This is said to be the best bit of work they have in their larger repertoire of vaudeville sketches, especially as it has been written for them by the top writers at this time. It is said to be a fast, snappy, galloping race of meritment—a smile at the start, a grin at the quarter, a laughter at the half, a tramp in the stretch, and a shout at the finish. The sketch is based on the musical "tramp burglar," whose comic-strip specialty has proved one of the biggest box office hits in vaudeville, will renew old memories of the "tramp burglar" in the minds of all who have the slightest appreciation of genuinely novel humor. Harry Williams, who has for a number of years been a successful and versatile dramatic actress, and who has been a successful player, present for the first time in vaudeville a new sketch entitled "The Violin Player of Verona." Miss Williams has been long known as a number of players of the classic dramatic

Robertson and Wilfredo, European jugglers in equilibrium, have an act which is a combination of juggling and phenomenal strength. Their work combined with their study and training. They have come to the United States under a special contract from Keith's and Chase's appearance at their houses during the summer months. Robertson and Fletcher will be seen in his original monologue, "Glimpses of Famous Actors," which has introduced many of the best known players of the stage.

Rixford will introduce their acrobatic novelty, said to be entirely different from anything else of the kind ever attempted before. Mr. and Mrs. Rixford will require no introduction to Washington playgoers, will present their latest sketch of "The Fish, Down at Brook Farm." The bill will include also the new Lavender Richardson, the little comedian.

The Lafayette Square—Stock Company.

Three plays will be given by the Lafayette Square stock company this week, two of the regular productions by the entire company and the third a special matinee under the auspices of Miss Blanche Bates. The principal offering of the week will be a series of supplementary performances of the highly successful melodrama, "The Great Ruby," which packed the Lafayette at every performance that was given as the theatre has never before been filled since it was opened five years ago.

"The Great Ruby" was an immense success in every way, and established a record in its line of local stock company productions. The audience was so great that on two occasions the Wednesday matinee and Thursday evening—the management had to practically

room tickets, while on Wednesday several hundred persons were turned away. Such an immense undertaking as "The Great Ruby" deserved to meet with success, but even this exceeded all expectations, and at the last moment the management out of deference to the demand for seats, decided to continue "The Great Ruby" for part of this week. It will therefore be given on Monday, Tuesday, Wednesday and Thursday nights, and at the Wednesday and Thanksgiving Day matinees.

On Friday afternoon, a special performance of Ibsen's great masterpiece, "Hedda Gabler," will be given, with Miss Bates in the name part and Mr. Ormrod, Mr. John T. Sullivan, Miss Alma Kruger and Mr. John Daly Murphy in the principal supporting roles. It means a great deal to Miss Bates' artistic advancement to play such a role. On the same evening, she will be seen in another part in which she will be new to Washington—Rosaland, in "As You Like It." This revival of Shakespeare's charming national comedy will be hailed with delight on all probability by Shakespeare students.

the lovers of the better sort of stage entertainment, while the announcement that Miss Lafayette will be in the principal role will naturally tend to arouse even greater interest. The play will also exhibit the company in a favorable light, and will be a very profitable one for the week promises to be interesting at the Miss Lafayette.

Academy of Music—A Rough Rider Romance.

The new management of the Academy of Music will open the theatre tomorrow night, and enter upon the new policy of presenting for the first time in this city a new melodrama based upon the Spanish-American war and called "A Rough Rider Romance." As its name would indicate, the play has to deal with that organization of fighters which achieved so much fame under the leadership of our countryman General Custer, and which history well weaves with love interest, and

This will be the first attraction offered by the new management, and it will be followed by a series of new acts from the companies and plays, as the object will be to make the Academy the family theatre of the city. Matinees will be given Tuesday, Thursday, and Saturday.

Kernan's "Dainty Duchess."

Manager Kernan announces for next week's attraction Weber's "Dainty Duchess." Manager, who is without doubt one of the leading impresarios of the city, and of the leading resort companies of the road, being a select company of burlesque stars and comedians, and many favorites of the vaudeville stage. This gathering of artists is headed by Letta Meredith, called "the ideal queen of burlesque."

Frank Fogarty, the popular young character comedian, and the closing burlesque, "Fads and Follies," will be presented in a new form and finale, and serves to introduce the new production. The play will contain many new and striking musical numbers introduced, and the costumes, electric and scenic effects are said to be no small factor, and with shorter scenes the play may be enjoyed at a time may be anticipated.

Ibsen at the Lafayette.

Hendrik Ibsen is without doubt one of the greatest of our modern authors. He is the greatest of our foreign authors. His author whose dramas have been translated into English without any adaptation or emendation. The majority of his dramas have been translated by William Archer, the famous English critic. Ibsen has taken the absolute human side of life to portray upon the stage. His characters live and breathe as we know them. There is no attempt at cloaking the fol-

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The Burton Holmes Lectures.
Burton Holmes will lecture on Wednesday afternoon of this week on "Moki Land; the Pueblos of the Snake Danecers," at the Columbia Theatre. This will be the second of his series in this city, and will undoubtedly prove very popular. Mr. Holmes has found so much of interest in this nation of American citizens that he has made several separate journeys there for the purpose of obtaining the material for this lecture. Last season the title "Moki Land" did not convey any definite impression to the average reader, but since that time the Mokis have come more prominently into notice, they and their snake dances becoming a popular feature in the journals and travelers. This lecture is not only an opportunity to profit in point of illustration, the motion pictures especially.

Edvard Strauss and his orchestra will give a concert at the Columbia Theatre this evening at 8:15 o'clock. Persons who heard the Strauss dance music played so delightfully at the concert last Thursday afternoon will want to attend tonight's entertainment, while others who were not so fortunate would do well to secure seats as early as possible, for there is every indication that the audience will be unusually large.

The following programme will be re-

tribute to the opera "Oberon," C. M. von Weber
Waltz—"Greeting to America".....Eduard Strauss
March—Funebre.....Chopin
(Orchestrated by Eduard Strauss.)
Fragment from the Fantasia "The Na-
tions".....Moslowsky
Polka—"Wildfire".....Johann Strauss
Hungarian Rhapsody No. 12.....Franz Liszt
March—"Wiener Blut".....Johann Strauss
Cavatrice a la Mode.....Gillet
(For String Quartette).
Characteristic March—"Caucasian".....
Johann Strauss

"The National—Way Down East."
"Way Down East," which will be produced at the New National Theatre next week, is a decided change from the full problem plays, French farces, and impossible melodramas with which the country has been flooded for the past few years. The story is one of homely country life, and the play is a study in directness and simplicity in the telling necessary to make a great and enduring play.

There are some types of character in it which are familiar to all, and the author, Lottie Blair Parker, and the elaborator, have succeeded in painting them true to life. Besides this the play has real human interest, a strong dramatic structure, and a dramatic intensity and a heart interest from beginning to end. Nor is the comedy element wanting. In fact, the very nature of the characters depicted ensures much of the comedy.

"Way Down East" is the most realistic rural

Lafayette, by some accounts to be superior to Ching Ling Foo, the wonderful Chinaman. Included in the company which Lafayette heads are the following vaudeville players: Williams and Tucker, in a novel act termed "New York's Finestest"; David and Gertie, the "Two of a Kind"; "Life"; James H. Morton, the comedian, in a unique monologue; a foreign sensational comedy act by Kelly and Ashby entitled "The Bounding Billiard Table"; Smith, Doty, and Coe, in a novel musical act; Herbert, DeLoorne and Sasse, "Forgetting"; and "Damage to the Hero," in imitations of actors great and small, and Maude Meredith, who has quite a reputation as a singer.

of the comedy, which was not a comedy at all, but a tragedy, quickly realized that the play was a failure. "The Match," "A Temperance Town," "A Milk White Flag," and many other pieces of similar character were over, so far as the audience was concerned. On the Monday night in question marked the beginning of the end for the brilliant Hoyt. The hurried trip South, accompanied by friends and a doctor, and the taking of a long and painful journey, were incidents. The pining of the playwright under restraint at his old home in New Hampshire and the denunciation of his friends and the public for having it done, are matters of recent theatrical history. In the hysterical outburst that followed his action, Mr. McKee was not alone. The same indignity and restraint which very few men would have shown under the circumstances. Even the statement made later that he was hopelessly insane and that he was a hopelessly insane did not allu-

terficial friends. The effects of the late Mr. Hoyt, as the historian and partially finished manuscript of a new piece upon which the author had spent considerable time and which he had finished recently believed he would have finished, and may be turned over to John J. McNally or any other well known writer for completion.

Washingtonians are indeed fortunate in having an opportunity of hearing Francis Wilson's new opera, "The Monks of Malabou," at the Metropolitan Opera House. The company to go to England, where she will have the principal part in one of the numerous Christmas pantomimes. Much as she is loved in this country, it is some times compelled to sever her relations with the Wilson organization, on account of a con-

Since Marie Jansen was in her heyday Miss Lessing is by all odds the most charming and dainty leading woman the popular comedian has had. Although she is English by birth, Miss Lessing's pronunciation is so perfect that she has been concerned with the stage of this country, dating from the early days when she was one of the moths that hovered around the bright lights in the famous cork room of the "Twenty-third Street Music Hall," the "Koster and Bial" and the "Gaiety Theatre." And she is the only member of that company who has made her way to a position of prominence in the theatrical world. While many of her former companions at the Koster & Bial and the Gaiety Theatre have been in this country as "queens of burlesque," Miss Lessing occupies the unique position of being quite *à-la-mode* to Mr. Wilson. At least, Mr. Wilson himself has about

What is the matter with the young women of the native stage? They no longer get a good part and make a success.

ness than they proceed to imagine themselves worthy of being stars. The latest announced aspirant for stellar honors is Eleanor Robson, who will be remembered by local theatergoers as the very charming Bonita of "Arizona," when the Thomas play was viewed at the Lafayette last season. Now, Miss Robson is out with the statement that she is too good to be anything but a star and has secured a formalization of Robert Grant's book, "Unlabeled Bread," in which she will soon make her appearance at the head of her own company.

Mr. Arnesen, who has been in the city for a considerable advantage in a role that she has played with much tenderness and a girl's dignity, and it is a pity to see such a really talented young woman succumbing to the glamour of the present scene. Her story, which she will present as "The Heart of the Matter," is a rather touching one. Mr. Williams, a humorous and rollicking young man, with social ambitions, and the central figure in a quite unpleasant story, will present "The Heart of the Matter." After the lines of Mr. Arnesen's story, Mr. Robeson's place in "Arizona" will be taken by Olive Gray, at present in the support of John Drew in "Richard Carleton." Mr. Robeson has not yet decided to replace Miss May.

Proprietor G. A. Wegeforth, of the Bijou, has been in the city for the past week, and has been in his local theatre and has met many former acquaintances. Mr. Wegeforth is quite enthusiastic over the new house he is building for Baltimore, his new theatre, which he has just completed, will be one of the handsomest in the city.

come up to expectations, her associates will give an unusually good performance. It looks at this writing as a sure thing that "The Girl From Up-There" will be a big success, and it will take the very best of the work in the cast of the Mica May to make the performance anything like a failure.

Prominent in the company will be Virginia Earle, without question one of the very best prima donna sopranettes this season. She boasts of Harry Connor, long identified with the work place, as her husband. She is the star of "A Stranger in New York;" Harry Davenport, who for some years has been an important member of the Casino productions; Farrene Soutar, who has just come from England,

play night, and the indications are that the 1908 performance will be celebrated at the Madison Square Theatre, and to the broad-in fact, it is doubtful if Miss Cross-land and her brilliant success will be seen south of New York this season. On Monday, June 1, Miss Cross-land's son, George Booth, joined the cast, playing a part in "The King of the Sea." The actor-manager of the King's Theatre, and proved a valuable acquisition to the company.

Miss Cross-land will be three companies away, of course, remain in New York City. A special company has been organized for the purpose of playing in New York, Indiana, and Ohio, and a third company, with well-known star at its head, will tour the country west of Chicago. It is acknowledged that the success of Miss Cross-land's success in New York to equal that of "Miss Irene."

There was an interesting meeting between two sisters who are widely known in vaudeville circles last week at Chase's

...and grand, both have been playing the same game, and both have been playing the same grand. But neither had seen the other during all of that time. As bad luck and inconsiderate bookings would have it, they had never met. And now, on the night of the week, however, the long-hoped-for time had arrived, and both were in Mr. "Chase's" hall. They met on the stage of the "Herald," and the first words they said were "Hello, Jo, old girl, bless your big heart, how are you?"

"Oh, Em, but it's good to see you again. I really got to miss you."

Knowing no one embracing each other they kissed in pure delight. There would be a moment's cessation of the effluviating atmosphere of the hall, and each would find at arm's length the girl who had been so close to him. And then, as they came together, there was a face, and hug and waltz again.

It was a pretty sight, and the other

The time looked on with a keen interest at the smiling satisfaction at such a loyal display of sisterly devotion.

The participants in the scene were Emily Lytton, a woman who, with her perky little pink-kinnian hair, was such a high note everywhere, and Emily Lytton, who has been eminently successful in farce comedy work.

Let the people who don't know, think of "The colored," said Miss Lytton in speaking of her sister. "She has a brown make-up paint which is a wonder for naturalness, and she wouldn't take worlds for the secret. It adds to the effectiveness of her make-up. She was an Irishman, our mother was French. Best that combination if you can."

And now the queens of burlesque and the young women of much, who are in the uncertain age who carry scraps in the ever merry-merry chorus are in the grasp of a trust. For, let it be under-

The theatres that are represented in this newest combination of business interests are Kernan's Washington and Baltimore houses, the Century, St. Louis; the Buckingham, Louisville; the Standard, Kansas City; Hurtig & Seamon's, Chicago; the People's, Cincinnati, and Harry Williams' Academy of Music, of Pittsburgh.

Manager James L. Kernan, of Baltimore, and George Rife, of this city, are members of the board of directors. James J. Butler, of St. Louis, is the president.

According to the statement of the men who organized the burlesque syndicate, the main purpose of the banding together of the managers was to provide better attractions for their theatres, for if a company is found to be below the standard set by the trust, that is if any of the comic vocalists sing "The Blues and the Grey," or "The Prison Bird's Lament" after this season, or if the "queen of burlesque" does not tip the beam at two

strengthen your performance or we will cancel" will be the managerial slogan for the future. This is justified, perhaps, by the announcement that, on their part, the big business enterprises are going to pay attention, for each house in the firm, to its regular clientele and in this position to protect its patrons from impositions by companies that are labeled "bureaucratic." The fact is that it is merely a burlesque on burlesque. The headquarters of the burlesque trust will be at Cincinnati, that famed centre of art and genuine culture.

Another big Casino success is scheduled for the Columbia the week of December 10, when George W. Lederer will

Mr. Clyde Fitch's play, "Nathan Hale," will soon be sent out with the original production as seen during its initial presentation at the Knickerbocker Theatre, New York. Howard Kyle, a well-known leading man, and Miss Nannette Crompton, who has supported several prominent stars, are the "tentative" cast for Nathan Hale during its tour. The play was first produced during the direction of W. M. Wilkinson and will probably open in New London, Conn., where the opening scene of the play is laid.

most of my principals were already familiar with the work as they are now sunning themselves at the beach. I am sure that next season's work we shall endeavor to make an improvement in the translations."

FRIENDS OF LAST WEEK

The recent production of "The Great Embassy" was such a noteworthy one all around that it would be next to impossible to cite the many instances which tended to verify this result. The small parts were handled so cleverly, so intelligently, that they deserve to be rescued from the minor ranks as justice to those who took care of them. The Louisa Jupp of Miss Alma Krueger was particularly conspicuous, and the young man, a novel-reading girl was converted into a very interesting character, and, in less capable hands, would have been allowed to fade into the background.

"To remain the 'e. Missa Gabler' was buried in 1908 in the cemetery of the church of St. John in Ipsen's 'Hedda Gabler' the other evening, when a Times representative bore away on her and piloted her back to this mundane sphere.

"Do I admire Ipsen? Indeed I do. He is intensely interesting to the player, and I can easily understand why people want to study his work. I haven't quite decided whether he is a dramatic possibility or not, because every author appeals to a certain clientele, and I believe it is so with him.

"How long have you been in the profession, Miss Krogger?"

"I have been on the stage—let me see—about it is four or five years? I hope not four. Yes, it is. My career began with Lucia James, and then I spent a

and the Lyeonard Theatre Company. When "Heart of Maryland" opened here in the role of Maryland Calvert, playing the part for two seasons, she was here. Before joining Mr. Bertram's company, she had been in the theatre almost classic lineage, if it might be so termed, while with Mr. James. So parts now assigned to me are out of line in that they are unlike those which I have played before. I am glad to be in it, however, one of the great advantages of stock work. It opens up opportunities to a player which one would not meet under other circumstances. In this respect, it is a most valuable thing, constantly on the lookout for new points. It keeps you continually on the qui vive, always seeking for novel ideas. It is a pleasure in playing one part for an entire season, and in playing a new one, the pleasure, the nervousness to wear off, and what is left of a novelty before it becomes a commonplace, every-day thing, to the extent that

is absolutely unimpressible in the face of opportunities which are clear to our eyes do not exist for the actor. There is, of course, a possibility and not always the case. This is my first season stock work, although when with Mr. Jones we had a repertoire of about ten plays, but that wasn't like putting on a new play every week. The people of Chicago have encouraged us wonderfully by their liberal patronage and hearty appreciation of our work so far and we are certainly going to do our very best to continue in their good graces."

Josephine Gassman, at Chana's last look, is not colored, nor an octogenarian. She is authorized and seems warranted in her view of the contradiction of opinion among Chana's patrons upon this point. "I'll tell all her 'make-up,'" which is certainly the most realistic, and therefore

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"The successful novelist is the playwright of the day." This is the dictum of Charles Frohman, who ought to know that he is talking about, and which merely calls attention to the most interesting theatrical feature of the day. Popular novels have become more and more a mark of each successive dramatic season. The question arises, "How will this tendency to dramatized books effect the stage?" Is it a mere fact, or will it effect a change in the original playwrighting? Will it stunt original effort, or will the writers of original plays continue in spite of it? Moreover, what is the attitude of the actor regarding the matter?"

have an impression that an exception to this has occurred. But though plays from such sources may not be dramatically admirable, they are quite often interesting and entertaining, either on their own account or because they gratify the natural curiosity to see the characters in popular work of fiction presented visually. In either case, it is a good thing. The dramatic is not a means of argument or gratified curiosity alone. "Nothing of especial value is crowded out and lost because of these dramatizations, for good and successful plays are not necessarily sacrificed," will always be found. Moreover, the dramatization of delay-read stories often attracts to the theatre people who would not otherwise attend, and a certain percentage of them, if it is as it has been said, may have been led to suppose, will go again, and become regular theatre patrons."

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Miss Maude Fealy is probably one of the

Mr. Pealy is widely discussed women of the stage, in that at the age of seventeen she finds herself in the enviable position of being the most popular actress in America and in support of William Gillette, the master of stagecraft and one of America's foremost stars. Miss Pealy first attracted attention in the most favorable portrayal of the role of Emine, the slave girl in F. C. Whitney's production of "Qao Vadim," last season, making her debut in the part of the slave girl and invariably calling forth favorable criticism for her excellent work. In appearance Miss Pealy is a refreshing specimen of the modern girl, and she does not look a day over her seventeen years. She has a sweet expression, a graceful carriage, and a most attractive manner, and she is a thoroughly competent actress. The many complimentary notices which have been

her have in no way cost her the loss of her career, and she takes her success in truly American, philosophical way. Her career, however, was not without a few ups and downs. The past week Miss Fealy received a telegram representative of her charmingly unusual manner and chatted quite freely. "My real home is in Memphis, Tenn.; so I came to this girl, and took upon me to make a recommendation. I was not made my professional debut when I was seven years old, but, strange to say, I was not immediately overwhelmed with offers. I had to wait until I had reached parts until I was eleven, when I spent a week with Margaret Mather in a Shakespearean repertoire, and then for three years attended school in Denver, playing in stock companies. I then came to Chicago, where I was, I think, when you but here, at the University of the Lafayette Theatre, was at that time conducting a stock company in Denver and it was he who gave me my first part in the company to play Suzanne, in 'Mardi Adams'."

"I shall always feel deeply grateful Mr. Bellows for what he did, and can say that the people of your city do not see how fortunate they are in having him here. Two years ago I played Juliet in the Romeo of Miss Blanche Walsh at the Lyric, and through my work in that Auditorium I was offered me a five years' contract, which I was only prevented from accepting by Mr. Daly's death. Youth is a crime, a drawback, as I afterward learned. Managers would admit that I was able, but would insist that I should grow

The prevailing "Wasn't it?" Mr. White, however, had faith enough in me to cast me with the part of Eunice in "Quo Vadis," and I played all last season with very successful production. I have so much wished that I were twenty-five, for it is very annoying to have a manager look at me as much as to say, "Go back to the very." So when I went to rehearse for Gillette in several classic roles before he engaged by him, I gathered together my nerve forces, determined to be successful, as was the result, I am happy to say.

When it was over, I said to mother, "Well, it wasn't inspiration, but desperate."

an, of course, gratified at my success, delighted with my part in 'Sherlock me' and to be associated with Mr. . . . a great piece of good . . . I am very . . . have asked for better gratification in the position which I am fortunate enough to hold this season. I hope some time I may have the opportunity of playing . . . for I dearly love Washington and by playing to his people. They seem to understand so readily and there is nothing so gratifying to a player than an audience . . . Fealy has a flattering opportunity the leading role in a new play . . . being written by Stanislaus Stango, . . . adapter of 'Quo Vadis,' but her enthusiasm with Mr. Gillette will not permit her to accept . . . Margaret Fealy, a charming and well-known actress, accompanies her daughter, . . . slicing her own career for the pure